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PAYNE'S  
Kleine Partitur = Ausgabe



**SCHUMANN.**

Op. 41. No. 3.

Quartett. A-dur.

Preis: 50 Pf.



Ernst Eulenburg, Leipzig.

# Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0,50	57. Haydn, Quart., op. 76, 5, D (ber. Largo)	0,40
2. Beethoven, Quartett, op. 131, Cism . . . . .	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter)	0,40
3. Haydn, Quartett, op. 76, 3, C. (Kaiser) . . . . .	0,40	59. Mendelssohn, Octett, op. 20, Es . . . . .	1,40
4. Beethoven, Quartett, op. 135, F . . . . .	0,50	60. Schubert, Octett, op. 166, F . . . . .	1,70
5. Cherubini, Quartett, Es . . . . .	0,60	61. Haydn, Quartett, op. 77, 1, G . . . . .	0,50
6. Beethoven, Quartett, op. 132, A m . . . . .	0,60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B	0,50
7. Mendelssohn, Quartett, op. 44, 2, Em . . . . .	0,60	63. Haydn, Quartett, op. 17, 5, G . . . . .	0,40
8. Mozart, Quartett, C . . . . .	0,50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No. 6)	0,40
9. Beethoven, Quartett, op. 130, B . . . . .	0,70	65. Haydn, Quartett, op. 64, 3, B . . . . .	0,40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten)	0,40	66. Haydn, Quartett, op. 54, 2, C . . . . .	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen) . . . . .	0,70	67. Mendelssohn, Quintett, op. 87, B . . . . .	0,60
12. Beethoven, Septett, op. 20, Es . . . . .	1,—	68. Mendelssohn, Quartett, op. 13, A m . . . . .	0,60
13. Mozart, Quintett, Gm . . . . .	0,50	69. Haydn, Quartett, op. 76, 1, G . . . . .	0,40
14. Beethoven, Quartett, op. 45, Fm . . . . .	0,50	70. Mozart, Trio, Es . . . . .	0,50
15. Schubert, Quintett, op. 163, C . . . . .	0,80	71. Mozart, Quintett, A, (Klarinetten) . . . . .	0,50
16. Beethoven, Quartett, op. 18, 1, F . . . . .	0,60	72. Mozart, Sextett, D . . . . .	0,70
17. Beethoven, Quartett, op. 18, 2, G . . . . .	0,50	73. Mozart, Sextett, B . . . . .	0,60
18. Beethoven, Quartett, op. 18, 3, D . . . . .	0,50	74. Schumann, Quartett, op. 41, 1, A m . . . . .	0,50
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0,50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0,50
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0,50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0,50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0,50	77. Schumann, Klavier-Quartett, op. 47, Es	0,70
22. Beethoven, Quartett, op. 74, Es, (Harfen-)	0,60	78. Schumann, Klavier-Quintett, op. 44, Es	0,90
23. Cherubini, Quartett, Dm . . . . .	0,60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0,70
24. Mozart, Quartett, D . . . . .	0,50	80. Mendelssohn, Klavier-Trio, op. 49, Dm	0,70
25. Mozart, Quartett, D . . . . .	0,50	81. Mendelssohn, Klavier-Trio, op. 66, Cm	0,70
26. Mozart, Quartett, B . . . . .	0,50	82. Beethoven, kl.-Tr., op. 70, 1, D, (Geister-)	0,50
27. Mozart, Quartett, F . . . . .	0,50	83. Beethoven, Klavier-Trio, op. 70, 2, Es	0,60
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0,70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0,60
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0,60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0,80
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0,60	86. Schumann, Klavier-Trio, op. 63, Dm . . . . .	0,70
31. Beethoven, Quintett, op. 29, C . . . . .	0,60	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0,60
32. Mozart, Quartett, Dm . . . . .	0,50	88. Schumann, Klavier-Trio, op. 110, Gm	0,60
33. Mozart, Quartett, Es . . . . .	0,50	89. Haydn, Quartett, op. 9, 1, C . . . . .	0,40
34. Mozart, Quartett, B, (Jagd-) . . . . .	0,50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0,40
35. Mozart, Quartett, A . . . . .	0,50	91. Haydn, Quartett, op. 64, 4, G . . . . .	0,40
36. Beethoven, Quartett, op. 127, Es . . . . .	0,70	92. Haydn, Quartett, op. 64, 6, Es . . . . .	0,40
37. Mozart, Quintett, Cm . . . . .	0,50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No. 4)	0,40
38. Mozart, Quintett, C . . . . .	0,70	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No. 5)	0,40
39. Schubert, Quartett, op. 161, G . . . . .	0,70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0,40
40. Schubert, Quartett, Op. 29, A m . . . . .	0,50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0,40
41. Beethoven, Trio, op. 3, Es . . . . .	0,50	97. Spohr, Nonett, op. 31, F . . . . .	1,20
42. Beethoven, Trio, op. 9, 1, G . . . . .	0,50	98. Beethoven, Quartett, op. 133, B, (Fuge)	0,50
43. Beethoven, Trio, op. 9, 2, D . . . . .	0,50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke) . . . . .	0,40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0,50	100. Mozart, Serenade f. Blas-Instrumente, B	1,20
45. Beethoven, Trio, op. 8, D (Serenade)	0,40	101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0,50
46. Cherubini, Quartett, C . . . . .	0,60	102. Mendelssohn, Quartett, op. 81, E . . . . .	0,50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0,50	103. Beethoven, Trio, op. 25, D, (Serenade)	0,40
48. Mendelssohn, Quartett, op. 44, 1, D . . . . .	0,60	104. Beethoven, Trio für Blasinstrumente, op. 87, C . . . . .	0,40
49. Mendelssohn, Quartett, op. 44, 3, Es . . . . .	0,70	105. Dittersdorf, Quartett, Es . . . . .	0,40
50. Mozart, Quintett, D . . . . .	0,50	106. Dittersdorf, Quartett, D . . . . .	0,40
51. Mozart, Quintett, Es . . . . .	0,60	107. Dittersdorf, Quartett, B . . . . .	0,40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No. 2)	0,40	108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2)	0,40
53. Haydn, Quartett, op. 33, 3, C, (Vogel-) . . . . .	0,40	109. Haydn, Quartett, op. 64, 2, H m . . . . .	0,40
54. Haydn, Quartett, op. 54, 1, G . . . . .	0,40	110. Haydn, Quartett, op. 71, 1, B . . . . .	0,40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-) . . . . .	0,40	111. Haydn, Quartett, op. 17, 1, E . . . . .	0,40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0,40		

Seinem Freunde Felix Mendelssohn-Bartholdy zugeweiht.

# QUARTETT

No. 3.

A-dur

für

2 Violinen, Viola und Violoncell

von

**Robert Schumann.**

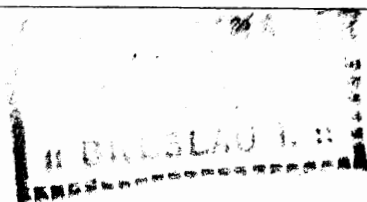
Op. 41, No. 3.



Ernst Eulenburg, Leipzig.

Kgl. Württemb. Hof-Musikverleger.

76





# Quartett N° 3.

Robert Schumann, Op. 41. N° 3.

Andante espressivo.  $\text{♩} = 60$ .

Violine I.

Violine II.

Viola.

Violoncello.

Allegro molto moderato.  $\text{♩} = 60$ .

*pp*

*p sempre tenacemente*

*ten.*

*p*

*ten.*

*ten.*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*p*

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps (F# and C#). The top staff contains a melodic line with a dynamic marking of *p* (piano) and a hairpin crescendo. The middle staff contains a bass line with a dynamic marking of *p* and a hairpin crescendo, and includes the instruction *pizz.* (pizzicato) and *arco* (arco). The bottom staff contains a bass line with a dynamic marking of *p* and a hairpin crescendo, and includes the instruction *arco*.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps. The top staff contains a melodic line with a dynamic marking of *sf p* (sforzando piano) and a hairpin crescendo. The middle staff contains a bass line with a dynamic marking of *sf p* and a hairpin crescendo. The bottom staff contains a bass line with a dynamic marking of *sf p* and a hairpin crescendo.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps. The top staff contains a melodic line with a dynamic marking of *p* and a hairpin crescendo. The middle staff contains a bass line with a dynamic marking of *p* and a hairpin crescendo. The bottom staff contains a bass line with a dynamic marking of *p* and a hairpin crescendo, and includes the instruction *espressivo*.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps. The top staff contains a melodic line with a dynamic marking of *p* and a hairpin crescendo, and includes the instruction *espressivo*. The middle staff contains a bass line with a dynamic marking of *p* and a hairpin crescendo. The bottom staff contains a bass line with a dynamic marking of *p* and a hairpin crescendo.

Fifth system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps. The top staff contains a melodic line with a dynamic marking of *dim.* (diminuendo) and a hairpin crescendo, and includes the instruction *più f* (più forte). The middle staff contains a bass line with a dynamic marking of *dim.* and a hairpin crescendo, and includes the instruction *più f*. The bottom staff contains a bass line with a dynamic marking of *dim.* and a hairpin crescendo, and includes the instruction *più f*.

First system of a musical score in G major, 3/4 time. It features a vocal line and piano accompaniment. The piano part has a steady eighth-note accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *sf* (sforzando) in the piano part.

Second system of the musical score. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment features a *dim.* (diminuendo) marking. The system concludes with the instruction *un poco* (a little) in both parts.

Third system of the musical score, containing the vocal line. The lyrics are: *ri - tu - to*. The vocal line is marked *pp* (pianissimo). The piano accompaniment is marked *a tempo*. The system ends with the instruction *a tempo*.

Fourth system of the musical score. The vocal line continues with the lyrics: *ri - tu - to*. The vocal line is marked *pp*. The piano accompaniment features a *dim.* (diminuendo) marking. The system concludes with the instruction *p* (piano).

Fifth system of the musical score. The vocal line is marked *pp*. The piano accompaniment features a *pp* (pianissimo) marking and a *vizz.* (vibrato) marking. The system concludes with the instruction *pp*.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#). The tempo is marked *ten.* (tender). Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, continuing the three-staff format. Dynamics include *f* (forte) and *sf* (sforzando).

Third system of musical notation. Dynamics include *p* (piano) and *f* (forte).

Fourth system of musical notation. Dynamics include *f* (forte) and *sf* (sforzando).

Fifth system of musical notation. It includes the following performance instructions:

- un poco più stentando*
- dolce*
- un poco più stentando*
- p dolce*
- un poco più stentando*
- p dolce*
- un poco più stentando*
- p dolce*
- sf cresc.* (at the end of the system)



più Adagio.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The tempo marking 'a tempo' is written above the first staff. Dynamic markings include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano).

Second system of musical notation, continuing the three-staff arrangement. It features various rhythmic patterns and melodic lines across the staves.

Third system of musical notation. This system includes several instances of the *dim.* (diminuendo) dynamic marking, indicating a gradual decrease in volume.

Fourth system of musical notation. This system is characterized by the use of *piu. f.* (pizzicato forte) markings, indicating a strong, short attack.

Fifth system of musical notation. The bottom staff in this system features a *sf* (sforzando) marking, indicating a very strong accent.

un poco ri-te-nu-to

dim. un poco ri-te-nu-to

dim. un poco ri-te-nu-to

dim. un poco ri-te-nu-to

dim. un poco ri-te-nu-to

a tempo

pp a tempo dim. pp

pp a tempo dim. pp

pp a tempo dim. pp

pp a tempo dim. pp

dim.

sf p

sf p

sf p

sf p

sf p

p ten. cresc. sf

p ten. cresc. sf

p ten. cresc. sf

p ten. cresc. sf

p ten. cresc. sf

sf p pp

sf p pp

sf p pp

sf p pp

pp

Assai agitato.  $\text{♩} = 136$ .

First system of the musical score, featuring four staves (treble and bass clefs for both hands). The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Assai agitato' and the metronome is set to 136. The first measure of each staff is marked with a piano (*p*) dynamic.

Second system of the musical score, continuing the piece. It features four staves with various melodic and harmonic lines. The dynamics remain consistent with the first system.

Third system of the musical score. The first two staves are marked with pianissimo (*pp*) dynamics, while the third and fourth staves are marked with *pp* and *pppp* dynamics. The tempo remains 'Assai agitato'.

Fourth system of the musical score. The first two staves are marked with mezzo-forte (*mf*) dynamics, while the third and fourth staves are marked with *mf* and *mf* dynamics. The tempo remains 'Assai agitato'.

Fifth system of the musical score, concluding the piece. It features four staves with first and second endings. The first ending is marked with pianissimo (*pp*) dynamics, and the second ending is marked with mezzo-forte (*mf*) dynamics. The tempo remains 'Assai agitato'.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The music is marked *mf* (mezzo-forte) and includes various rhythmic patterns and dynamics.

Second system of musical notation, continuing the piece. It includes first and second endings, marked with "1." and "2.". The dynamics are marked *mf* and *marc.* (marcato).

Third system of musical notation, featuring three staves. The music is marked *p* (piano) and includes the instruction *un poco ritard.* (a little ritardando) followed by *a tempo*. The dynamics *cresc.* (crescendo) are also present.

Fourth system of musical notation, featuring three staves. The music is marked *p* (piano) and includes the instruction *ten.* (tenuissimo).

Fifth system of musical notation, featuring three staves. The music is marked *p* (piano) and includes the instruction *un poco ritardando* followed by *do*. It also includes first and second endings, marked with "1." and "2.", and the instruction *a tempo*.

## L'istesso tempo.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written for three staves: the top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The piece begins with a series of rests, followed by a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *f* and *sf*.

Second system of musical notation, continuing the piece. It features a double bar line in the middle. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. Dynamic markings include *f* and *sf*.

Third system of musical notation, showing a gradual increase in volume. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* and *sf*, with the word *cresc.* appearing in the right hand and *f* in the left hand.

Fourth system of musical notation, continuing the melodic and rhythmic development. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* and *sf*.

Fifth system of musical notation, concluding the piece. It features a double bar line and two endings. The first ending leads back to the beginning, and the second ending concludes the piece. Dynamic markings include *f* and *sf*.

12 Un poco Adagio.  $\text{♩} = 76$ .

First system of the musical score. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests in the upper staves.

Second system of the musical score. It continues the four-staff arrangement. The music concludes with a double bar line. The phrase "un poco ritard." is written above the Treble staff, above the Alto staff, and below the Bass staff. The Bass staff also has "un poco ritard." written below it.

Third system of the musical score. It begins with the instruction "(a tempo)". The music continues with a crescendo, indicated by "cresc." written above the Treble staff, above the Alto staff, and below the Bass staff. The music is more rhythmic, featuring many sixteenth notes.

Fourth system of the musical score. The music concludes with a decrescendo, indicated by "dim." written above the Treble staff, above the Alto staff, and below the Bass staff. The music features a mix of eighth and sixteenth notes.

Tempo risoluto.  $\text{♩} = 144$ .

Fifth system of the musical score, starting with "Tempo risoluto". The music is in 3/4 time with a key signature of two sharps. It begins with a forte (*f*) dynamic marking and the instruction "sempre f". The music is more rhythmic, featuring many sixteenth notes. The instruction "sempre f" is repeated above the Treble staff, above the Alto staff, and below the Bass staff.



First system of musical notation. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is two sharps (F# and C#). The tempo/mood is marked *più p* (piano).

Second system of musical notation, continuing the piece with the same instrumentation and key signature.

Third system of musical notation. The tempo/mood is marked *più f* (piano forte).

Fourth system of musical notation, continuing the instrumental accompaniment.

Fifth system of musical notation, featuring vocal entries. The tempo/mood is marked *pp* (pianissimo). The lyrics are: *ri - lar - dan - do*. The system includes dynamic markings *dim.* and *p*.



Adagio molto.  $\text{♩} = 66$ .

The musical score is written for piano and bass. It begins with the tempo marking "Adagio molto" and a metronome marking of  $\text{♩} = 66$ . The key signature has one sharp (F#). The score is divided into five systems.

The first system starts with the instruction *p sempre espressivo* in all parts. The piano part features a triplet of eighth notes. Dynamics include *p*, *sf*, and *fp*.

The second system continues with *p sempre espressivo* and *sf* dynamics. A *cresc.* marking appears in the bass part.

The third system features *f* dynamics in the piano part and *sf* in the bass. A *cresc.* marking is present in the piano part.

The fourth system includes *dim.* markings in the piano and bass parts.

The fifth system begins with *ritard.* markings in all parts, followed by *a tempo*. Dynamics include *p*, *pp*, and *più p*.



First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff contains a melodic line with slurs. The grand staff contains a rhythmic accompaniment with many sixteenth notes. The bass staff contains a simple harmonic accompaniment. The word "arco" is written below the bass staff.

Second system of musical notation. It follows the same three-staff format. The music continues with similar melodic and rhythmic patterns. The dynamic marking "fp" (fortissimo) is placed below the grand staff. The word "cresc." (crescendo) is written below the bass staff.

Third system of musical notation. The melodic line in the top staff shows some chromatic movement. The dynamic marking "fp" is present below the grand staff.

Fourth system of musical notation. This system features a variety of dynamic markings: "f" (forte) in the top staff, "dim." (diminuendo) in the grand staff, and "fp" in the bass staff. The word "cresc." is also present at the beginning of the system.

Fifth system of musical notation. The music concludes with "fp" markings in the grand and bass staves. The system ends with a double bar line.

Musical score system 1, featuring three staves (treble, alto, and bass clefs). The music is in 2/4 time and includes dynamic markings such as *ritard.* and *a tempo*. The first staff has a *ritard.* marking above the first measure and *a tempo* above the second. The second staff has a *ritard.* marking above the first measure and *a tempo p* above the second. The third staff has a *ritard.* marking above the first measure and *a tempo* above the second.

Musical score system 2, featuring three staves (treble, alto, and bass clefs). The music continues with a *p* dynamic marking at the beginning of the system.

Musical score system 3, featuring three staves (treble, alto, and bass clefs). The music includes *cresc.* markings above the first and second staves, and *p* dynamic markings at the end of the system.

Musical score system 4, featuring three staves (treble, alto, and bass clefs). The music includes *cresc.* markings above the first and second staves, and *p* dynamic markings at the end of the system.

Musical score system 5, featuring three staves (treble, alto, and bass clefs). The music includes *cresc.* markings above the first and second staves, and *p* dynamic markings at the end of the system.

First system of musical notation. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a melodic line and includes dynamic markings *p espressivo* and *dim.*, ending with *fp*. The Middle staff features a sixteenth-note accompaniment with a *p* dynamic. The Bass staff has a bass line with *p pizz.* and *cresc.* markings.

Second system of musical notation. The Treble staff continues the melodic line with *fp* dynamics. The Middle and Bass staves continue their respective accompaniment parts.

Third system of musical notation. The Treble staff includes *pizz.* and *arco* markings. The Middle staff has *fp* and *p* dynamics. The Bass staff has *p* and *arco* markings.

Fourth system of musical notation. The Treble staff has *p* dynamics and triplet markings. The Middle staff has *arco* and *mf* markings. The Bass staff has *arco* and *mf* markings.

Fifth system of musical notation. This system features *dim.* markings in all three staves, indicating a gradual decrease in volume.



First system of musical notation, featuring three staves (treble, middle, and bass clefs) in a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings, with a *p* (piano) marking at the end of the system.

Second system of musical notation, continuing the piece with three staves. It features a variety of note values and rests, with a *p* (piano) marking at the end of the system.

Third system of musical notation, showing more complex rhythmic figures across the three staves.

Fourth system of musical notation, characterized by dense rhythmic patterns and a *mf* (mezzo-forte) dynamic marking.

Fifth system of musical notation, concluding the page with a *mf* (mezzo-forte) dynamic marking.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* and *sf*.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity. Dynamic markings include *sf* and *ff*.

Third system of musical notation. The music continues with similar rhythmic patterns. Dynamic markings include *sf* and *ff*.

Fourth system of musical notation. The music continues with similar rhythmic patterns. Dynamic markings include *sf* and *ff*.

Fifth system of musical notation, featuring two first endings. The first ending is marked with a '1.' and the second with a '2.'. Dynamic markings include *sf* and *ff*.



First system of musical notation, featuring four staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first two staves are treble clefs, and the last two are bass clefs. The dynamic marking *fp* (fortissimo piano) is present throughout the system.

Second system of musical notation, featuring four staves. The music continues in the same key and time signature. The dynamic marking *cresc.* (crescendo) is used in the first two staves, and *fp* is used in the last two staves.

Third system of musical notation, featuring four staves. The music continues in the same key and time signature. The dynamic marking *f* (fortissimo) is used throughout the system.

Fourth system of musical notation, featuring four staves. The music continues in the same key and time signature. The dynamic marking *f* (fortissimo) is used throughout the system.

Fifth system of musical notation, featuring four staves. The music continues in the same key and time signature. The dynamic marking *ff* (fortissimo) is used throughout the system.

## 24 Quasi Trio.

First system of the musical score. It consists of four staves: Treble, Alto, Tenor, and Bass. The Treble staff begins with a *mf* dynamic. The Alto and Tenor staves are marked *mf* and *ten.* respectively. The Bass staff is marked *mf*. The music features a variety of rhythmic patterns, including triplets and sixteenth notes.

Second system of the musical score. The Treble staff continues with a melodic line. The Alto and Tenor staves provide harmonic support. The Bass staff features a more active rhythmic pattern. A *p* dynamic marking is present in the Bass staff.

Third system of the musical score. The Treble staff has a melodic line with some grace notes. The Alto and Tenor staves are more active. The Bass staff has a rhythmic pattern. A *p* dynamic marking is present in the Bass staff.

Fourth system of the musical score. The Treble staff has a melodic line with some grace notes. The Alto and Tenor staves are more active. The Bass staff has a rhythmic pattern. A *f* dynamic marking is present in the Bass staff.

Fifth system of the musical score. The Treble staff has a melodic line with some grace notes. The Alto and Tenor staves are more active. The Bass staff has a rhythmic pattern. A *f* dynamic marking is present in the Bass staff.

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of one flat (B-flat major or D minor). The notation includes various musical symbols such as slurs, accents, and dynamics markings. The first system begins with a *f* dynamic marking. The second system features a *sf* marking. The third system includes a *f* marking. The fourth system is marked with *ff* (fortissimo) in the right-hand staves. The piece concludes with a double bar line and repeat dots.

First system of musical notation, featuring a treble clef, a bass clef, and a double bass clef. The music is marked with a piano (*p*) dynamic. The treble clef part contains a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features the same three staves as the first system. The treble clef part continues its melodic development, while the bass clef part maintains a steady accompaniment.

Third system of musical notation. The treble clef part shows a change in melodic direction. The bass clef part continues to support the melody with a consistent accompaniment.

Fourth system of musical notation. The treble clef part features a more active melodic line. The bass clef part continues its accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

Fifth system of musical notation, the final system on the page. The treble clef part has a melodic line with some grace notes. The bass clef part continues with a rhythmic accompaniment. The dynamic marking *f* (forte) is present.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. It includes dynamic markings such as *ff* and *f*.

Second system of musical notation, featuring three staves. It includes dynamic markings such as *fp* and *f*.

Third system of musical notation, featuring three staves. It includes dynamic markings such as *fp* and *f*. The system contains first and second endings.

Fourth system of musical notation, featuring three staves. It includes dynamic markings such as *f*.

Fifth system of musical notation, featuring three staves. It includes dynamic markings such as *cresc.* and *f*.

First system of musical notation, consisting of four staves (two treble clefs and two bass clefs). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. The key signature has one sharp (F#).

Second system of musical notation, consisting of four staves. The music continues with similar rhythmic complexity. The key signature changes to two sharps (F# and C#).

Third system of musical notation, consisting of four staves. This system includes dynamic markings: *sf* (sforzando), *mf* (mezzo-forte), and *fp* (forzando) with *(mf)* in parentheses. The key signature remains two sharps.

Fourth system of musical notation, consisting of four staves. The music features a more melodic line in the upper staves. A dynamic marking of *p* (piano) is present at the end of the system. The key signature is two sharps.

Fifth system of musical notation, consisting of four staves. The music concludes with a melodic flourish in the upper staves. A dynamic marking of *p* (piano) is present at the end of the system. The key signature is two sharps.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece with three staves. It features dynamic markings including *mf* (mezzo-forte), *decresc.* (decrescendo), and *cresc.* (crescendo).

Third system of musical notation, showing a change in texture with three staves. It includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte).

Fourth system of musical notation, featuring three staves with a more complex rhythmic structure in the bass line.

Fifth system of musical notation, the final system on the page, featuring three staves with intricate rhythmic patterns and dynamic markings like *f* (forte).

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It consists of three staves: a vocal line with a melodic line and slurs, a piano accompaniment with chords and arpeggiated figures, and a bass line with a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The piano part includes dynamic markings such as *mf* and *f*. The bass line continues with its rhythmic accompaniment.

Third system of musical notation. The piano part features a prominent arpeggiated figure. Dynamic markings include *mf* and *f*. The bass line continues with its accompaniment.

Fourth system of musical notation. The piano part includes a *p* (piano) dynamic marking. The bass line continues with its accompaniment.

Fifth system of musical notation. The piano part includes a *crusc.* (crescendo) marking. The bass line continues with its accompaniment.



First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff contains a continuous eighth-note pattern. The second and third staves have a more complex rhythmic structure. Dynamics include *mf* and *p*. There are also some markings above the first staff that appear to be *mf* and *mf*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The first staff has a melodic line with some rests. The second and third staves provide harmonic support. Dynamics include *p* and *cresc.* (crescendo).

Third system of musical notation. The first staff continues with a melodic line. The second and third staves have a more active rhythmic pattern. Dynamics include *p* and *cresc.*

Fourth system of musical notation. The first staff has a melodic line with some rests. The second and third staves have a more active rhythmic pattern. Dynamics include *p* and *mf*.

Fifth system of musical notation, the final system on the page. It features the same three-staff layout. The first staff has a melodic line. The second and third staves have a more active rhythmic pattern. Dynamics include *mf* and *p*.

First system of musical notation, featuring a treble clef staff with a melodic line, a middle staff with chords, and a bass clef staff with a bass line. The key signature has two sharps (F# and C#). Dynamics include *sf* and *f*.

Second system of musical notation, continuing the piece with similar instrumentation and dynamics. It includes markings for *sf*, *ff*, and *f*.

Third system of musical notation, showing a change in the bass line and dynamics. It includes markings for *sf* and *f*.

Fourth system of musical notation, featuring triplets in the treble and bass staves. The dynamic marking *molto cresc.* is repeated across all staves.

Fifth system of musical notation, concluding the page with a dense texture of chords and a rhythmic bass line.

# Eulenburg's Kleine Orchester-Partitur-Ausgabe

## Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . . . .	1.50	36. Haydn, Nr. 16, G (Oxford) . . . . .	1.—
2. Beethoven, Nr. 5, Cm . . . . .	2.—	37. Mozart, D . . . . .	1.—
3. Schubert, Hm (unvollendet) . . . . .	1.50	38. Haydn, Nr. 12, B . . . . .	1.—
4. Mozart, Gm . . . . .	1.50	39. Haydn, Nr. 4, D (Glocken) . . . . .	1.—
5. Beethoven, Nr. 3, Es (Eroica) . . . . .	2.50	40. Strauß, Don Juan . . . . .	4.—
6. Mendelssohn, Nr. 3, Am (Schottische) . . . . .	2.50	41. Strauß, Macbeth . . . . .	4.—
7. Beethoven, Nr. 6, F (Pastorale) . . . . .	2.—	42. Strauß, Tod und Verklärung . . . . .	4.—
8. Schumann, Nr. 3, Es . . . . .	2.—	43. Strauß, Till Eulenspiegel . . . . .	4.—
9. Haydn, Nr. 2, D (Londoner) . . . . .	1.—	44. Strauß, Zarathustra . . . . .	4.—
10. Schubert, C . . . . .	3.—	45. Strauß, Don Quixote . . . . .	4.—
11. Beethoven, Nr. 9, Dm (mit Chor) . . . . .	4.—	46. Mozart, D (ohne Menuett) . . . . .	1.50
12. Beethoven, Nr. 7, A . . . . .	2.50	47. Liszt, Bergsymphonie . . . . .	2.—
13. Schumann, Nr. 4, Dm . . . . .	2.—	48. Liszt, Tasso . . . . .	2.—
14. Beethoven, Nr. 4, B . . . . .	2.—	49. Liszt, Préludes . . . . .	2.—
15. Mozart, Es . . . . .	1.50	50. Liszt, Orpheus . . . . .	2.—
16. Beethoven, Nr. 8, F . . . . .	2.—	51. Liszt, Prometheus . . . . .	2.—
17. Schumann, Nr. 1, B . . . . .	2.50	52. Liszt, Mazepa . . . . .	2.—
18. Beethoven, Nr. 1, C . . . . .	1.—	53. Liszt, Festklänge . . . . .	2.—
19. Beethoven, Nr. 2, D . . . . .	1.50	54. Liszt, Heldenklänge . . . . .	2.—
20. Mendelssohn, Nr. 4, A (Italienische) . . . . .	2.—	55. Liszt, Hungaria . . . . .	2.—
21. Schumann, Nr. 2, C . . . . .	2.—	56. Liszt, Hamlet . . . . .	2.—
22. Berlioz, Phantastische Symphonie . . . . .	3.—	57. Liszt, Hunnenschlacht . . . . .	2.—
23. Berlioz, Harold in Italien . . . . .	3.—	58. Liszt, Ideale . . . . .	2.—
24. Berlioz, Romeo und Julia . . . . .	4.—	59. Bruckner, Nr. 1, C moll . . . . .	4.—
25. Brahms, Nr. 1, Cm . . . . .	4.—	60. Bruckner, Nr. 2, C moll . . . . .	4.—
26. Brahms, Nr. 2, D . . . . .	4.—	61. Bruckner, Nr. 3, D moll . . . . .	4.—
27. Brahms, Nr. 3, F . . . . .	4.—	62. Bruckner, Nr. 4, Es (romantische) . . . . .	4.—
28. Brahms, Nr. 4, Em . . . . .	4.—	63. Bruckner, Nr. 5, B . . . . .	4.—
29. Tschaiakowsky, Nr. 5, Em . . . . .	4.—	64. Bruckner, Nr. 6, A . . . . .	4.—
30. Tschaiakowsky, Nr. 4, Fm . . . . .	4.—	65. Bruckner, Nr. 7, E . . . . .	4.—
31. Haydn, Nr. 3, Es . . . . .	1.—	66. Bruckner, Nr. 8, C moll . . . . .	4.—
32. Haydn, Nr. 15, B (La Reine) . . . . .	1.—	67. Bruckner, Nr. 9, D moll . . . . .	4.—
33. Dvořák, Nr. 5, Em (Aus der neuen Welt) . . . . .	4.—	68. Haydn, Nr. 5, D . . . . .	1.—
34. Haydn, Nr. 11, G (militaire) . . . . .	1.—	69. Haydn, Nr. 1, Es (Paukenwirbel) . . . . .	1.—
35. Haydn, Nr. 6, G (Paukenschlag) . . . . .	1.—	70. Volkmann, Nr. 1, Dm . . . . .	2.—

## Overturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 . . . . .	1.—	22. Berlioz, Benvenuto Cellini . . . . .	1.—
2. Weber, Der Freischütz . . . . .	1.—	23. Berlioz, Beatrice und Benedict . . . . .	1.—
3. Mozart, Figaros Hochzeit . . . . .	—50	24. Tschaiakowsky, 1812. Overture solennelle . . . . .	2.—
4. Beethoven, Egmont . . . . .	1.—	25. Beethoven, Die Geschöpfe d. Prometheus . . . . .	1.—
5. Weber, Der Beherrscher der Geister . . . . .	1.—	26. Beethoven, Coriolan . . . . .	1.—
6. Mendelssohn, Melusine . . . . .	1.50	27. Beethoven, Die Weihe des Hauses . . . . .	1.—
7. Weber, Oberon . . . . .	1.—	28. Beethoven, Leonore Nr. 1 . . . . .	1.—
8. Mozart, Don Juan . . . . .	—50	29. Beethoven, Leonore Nr. 2 . . . . .	1.—
9. Weber, Preziosa . . . . .	1.—	30. Beethoven, Die Ruinen von Athen . . . . .	1.—
10. Beethoven, Fidelio . . . . .	1.—	31. Beethoven, König Stephan . . . . .	1.—
11. Mendelssohn, Ruy Blas . . . . .	1.—	32. Beethoven, Zur Namensfeier . . . . .	1.—
12. Weber, Jubel-Overture . . . . .	1.—	33. Marschner, Hans Heiling . . . . .	1.—
13. Mendelssohn, Ein Sommernachtstraum . . . . .	1.—	34. Maillart, Das Glöckchen des Eremiten . . . . .	1.—
14. Mozart, Die Zauberflöte . . . . .	1.—	35. Weber, Euryanthe . . . . .	1.—
15. Nicolai, Die lustigen Weiber von Windsor . . . . .	1.—	36. Schubert, Rosamunde (Zauberharfe) . . . . .	1.50
16. Rossini, Wilhelm Tell . . . . .	1.—	37. Mendelssohn, Die Hebriden (Fingals- höhle) . . . . .	1.50
17. Berlioz, Waverley . . . . .	1.—	38. Glinka, Das Leben für den Zaren (Ivan Sussanin) . . . . .	1.—
18. Berlioz, Die Vehmrichter . . . . .	1.—	39. Glinka, Ruslan und Ludmila . . . . .	1.—
19. Berlioz, König Lear . . . . .	1.—	40. Cherubini, Die Abencerragen . . . . .	1.—
20. Berlioz, Der Römische Carneval . . . . .	1.—		
21. Berlioz, Der Korsar . . . . .	1.—		

## Ouverturen:

Nr.	M.	Nr.	M.
41. Cherubini, Medea . . . . .	1.—	59. Auber, Fra Diavolo . . . . .	1.—
42. Cherubini, Anakreon . . . . .	1.—	60. Mozart, Titus . . . . .	1.—
43. Cherubini, Der Wasserträger . . . . .	1.—	61. Mozart, Idomeneus . . . . .	1.—
44. Cornelius, Der Barbier von Bagdad (Mottli) . . . . .	1.—	62. Mozart, Così fan tutte . . . . .	—,50
45. Cornelius, Der Cid . . . . .	1.—	63. Mozart, Die Entführung aus dem Serail . . . . .	1.—
46. Schumann, Manfred . . . . .	1.—	64. Smetana, Die verkaufte Braut . . . . .	1.—
47. Schumann, Genoveva . . . . .	1.—	65. Wagner, Die Meistersinger von Nürnberg . . . . .	1.—
48. Bennett, Die Najaden . . . . .	1.—	66. Wagner, Parsifal . . . . .	1.—
49. Wagner, Tristan und Isolde . . . . .	1.—	67. Wagner, Rienzi . . . . .	1.—
50. Boieldieu, Die weiße Dame . . . . .	1.—	68. Wagner, Der fliegende Holländer . . . . .	1.—
51. Auber, Das eiserne Pferd . . . . .	1.—	69. Wagner, Tannhäuser . . . . .	1.—
52. Wagner, Lohengrin, 1. u. 3. Akt . . . . .	1.—	70. Beger, Lustspiel-Ouverture . . . . .	2.—
53. Mendelssohn, Meeresstille und glückliche Fahrt . . . . .	1.—	71. Wagner, Faust-Ouverture . . . . .	1.—
54. Rossini, Semiramis . . . . .	1.—	72. Weingartner, Lustige Ouverture . . . . .	1.50
55. Rossini, Tankred . . . . .	1.—	73. Volkmann, Richard III. . . . .	1.—
56. Brahms, Akademische Festouvertüre . . . . .	1.50	74. Volkmann, Fest-Ouverture . . . . .	1.—
57. Brahms, Tragische Ouverture . . . . .	1.50	75. Tschalkowsky, Romeo und Julia . . . . .	2.—
58. Auber, Der schwarze Domino . . . . .	1.—	76. Halek, Iphigenie in Aulis . . . . .	1.—

## Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Violin-Konzert, D . . . . .	1.—	17. Mozart, Violin-Konzert, A . . . . .	1.—
2. Mendelssohn, Violin-Konzert, Em . . . . .	1.—	18. Mozart, Violin-Konzert, Es . . . . .	1.—
3. Spohr, Violin-Konzert Nr. 8, A m (Gesangsszene) . . . . .	1.—	19. Mozart, Klavier-Konzert, D (Krönungskonzert) . . . . .	1.50
4. Beethoven, Klavier-Konzert Nr. 3, C m . . . . .	1.50	20. Liszt, Klavier-Konzert Nr. 2, A . . . . .	3.—
5. Beethoven, Klavier-Konzert Nr. 4, G . . . . .	2.—	21. Mozart, Klavier-Konzert, Dm . . . . .	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es . . . . .	2.—	22. Liszt, Totentanz, Klav. u. Orch. (Silou) . . . . .	1.50
7. Schumann, Klavier-Konzert, A m . . . . .	2.—		
8. Tschalkowsky, Violin-Konzert, D . . . . .	2.—		
9. Tschalkowsky, Klavier-Konzert Nr. 1, B m . . . . .	2.—		
10. Liszt, Klavier-Konzert Nr. 1, Es . . . . .	3.—		
11. Bach, Violin-Konzert, A m . . . . .	1.—		
12. Bach, Violin-Konzert, E . . . . .	1.—		
13. Brahms, Klavier-Konzert Nr. 1, D m . . . . .	3.—		
14. Bruch, Violin-Konzert Nr. 1, G m . . . . .	2.—		
15. Brahms, Klavier-Konzert Nr. 2, B . . . . .	4.—		
16. Brahms, Violin-Konzert, D . . . . .	4.—		

## Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, Drei Orchesterstücke a. „Faust's Verdammung“ (Ungarischer Marsch; Sylphentanz; Irrlichtertanz) . . . . .	1.—	10. Wagner, Siegfried-Idyll . . . . .	1.—
2. Tschalkowsky, Capriccio Italien . . . . .	2.—	11. Wagner, Trauermusik aus „Götterdämmerung“ . . . . .	1.—
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50) . . . . .	—,80	12. Wagner, Charfreitagszauber aus „Parsifal“ . . . . .	1.—
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rüpeltanz) . . . . .	1.—	13. Wagner, Huldigungsmarsch . . . . .	1.—
5. Brahms, Variationen über ein Thema von Josef Haydn . . . . .	1.50	14. Wagner, Bacchanal a. „Tannhäuser“ . . . . .	1.—
6. Wagner, Siegmunds Liebesgesang . . . . .	1.—	15. Wagner, Einleitg. z. 3. Akt v. „Tannhäuser“ . . . . .	—,50
7. Wagner, Walkürenritt . . . . .	1.—	16. Wagner, Liebesmann der Apostel . . . . .	1.50
8. Wagner, Wotans Abschied und Feuerzauber . . . . .	1.50	17. Schubert, Zwischenakt- und Ballettmusik aus „Rosamunde“ . . . . .	1.—
9. Wagner, Waldweben . . . . .	1.—	18. Bach, Suite Nr. 3, D dur . . . . .	1.—
		19. Volkmann, Serenade D moll für Streichorchester (mit Cello-Solo) . . . . .	—,50
		20. Wagner, Kaisermarsch . . . . .	1.—
		21. Bach, Suite Nr. 2, H moll . . . . .	1.—
		22. Strauss, Donauwalzer . . . . .	1.—

# Eulenburgs Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

## Kammermusik.

- |   |      |   |      |
|---|------|---|------|
| <b>Bach, 6 Brandenburgische Konzerte</b> , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .   | 8.—  | <b>Mendelssohn, Kammermusik.</b> Mit Heliogravüre Mendelssohns . . . . .  | 10.— |
| <b>Beethoven, Sämtliche 17 Streich-Quartette</b> , genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber . . . . .  | 12.— | <b>Mozart, 10 berühmte Streich-Quartette</b> (Köchel-Verzeichnis No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) und Klarinetten-Quintett (Köchel-Verzeichnis No. 581) . . . . . | 11.— |
| <b>Brahms, Kammermusik.</b> Mit Einführungen von A. Smolian und Heliogravüre Brahms'.<br>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111)<br>Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) . . . . . | 8.—  | <b>Schubert, Kammermusik.</b> Mit Heliogravüre Schuberts' . . . . .   | 12.— |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . . . .  | 8.—  | Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll. D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166).                    | 9.—  |
| Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114) . . . . .   | 10.— | <b>Schumann, Kammermusik.</b> Mit Heliogravüre Schumanns' . . . . .   | 8.—  |
| <b>Dvořák, 7 Streich-Quartette</b> (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks' . . . . .  | 10.— | Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) und Klavier-Quintett (Op. 44).   | 8.—  |
| <b>Händel, 12 Große Konzerte für Streichinstrumente</b> , revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels' . . . . .  | 10.— | <b>Spoehr, Sämtliche 4 Doppel-Streich-Quartette</b> (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente . . . . .   | 9.—  |
| <b>Haydn, Sämtliche 83 Streich-Quartette.</b> Mit dem Bildnis Haydns<br>Band I. (Op. 1, 2, 3, 9, 17) . . . . .  | 12.— | <b>Volkman, Kammermusik.</b> Mit Volkmanns Bildnis . . . . .  | 8.—  |
| Band II. (Op. 20, 33, 42, 50, 51, 54) . . . . .   | 12.— | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).  |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) . . . . .   | 12.— |   |      |

# Eulenburgs Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

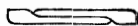
## Orchester.

<b>Bach, Matthäus-Passion.</b> Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs . . . . .	9.—	<b>Händel, Der Messias.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels . . . . .	8.—
<b>Bach, Die hohe Messe.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs . . . . .	8.—	<b>Haydn, Die Schöpfung.</b> Mit Bildnis Haydns . . . . .	7.50
<b>Beethoven, Missa solemnis.</b> Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber . . . . .	9.—	<b>Liszt, 12 symphonische Dichtungen</b> in 3 Bänden mit Heliogravüre Liszts. Band I. Bergsymphonie, Tasso, Préludes, Orpheus . . . . .	10.—
<b>Beethoven, Symphonien.</b> Mit einführenden Worten v. A. Smolian und Heliogravüre Beethovens. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . . .	10.—	Band II. Prometheus, Mazeppa, Festklänge, Heldenklage . . . . .	10.—
<b>Berlioz, Phantastische Symphonie und Harold in Italien.</b> Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	9.—	Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale . . . . .	10.—
<b>Berlioz, Romeo und Julie.</b> Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	6.—	<b>Mendelsohn, Schottische und Italienische Symphonie.</b> Mit Heliogravüre Mendelssohns . . . . .	6.50
<b>Berlioz, Sieben Ouverturen.</b> (Waverley, Vehmrichter, König Lear, Der römische Karneval, Der Korsar, Benvenuto Cellini, Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	10.—	<b>Mozart, Requiem.</b> Mit Heliogravüre Mozarts . . . . .	5.—
<b>Brahms, Ein deutsches Requiem.</b> Mit Heliogravüre Brahms' . . . . .	9.—	<b>Schumann, Symphonien.</b> Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4) . . . . .	6.50
<b>Brahms, Symphonien.</b> Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) à	10.—	<b>Wagner, Ouverturen u. Vorspiele.</b> (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [I. u. 3. Akt], Tristan u. Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagners nach der Büste von Max Klinger. . . . .	9.—
<b>Bruckner, Symphonien.</b> Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9) . . . . .	14.—	<b>Violin-Konzerte klassischer und moderner Meister.</b> Band I. Bach, A moll, E dur. Beethoven, Mendelssohn, Mozart, A dur, Es dur. Spohr, Gesangsszene . . . . .	10.—
		Band II. Brahms, Bruch, G moll. Tschaikowsky . . . . .	11.—



	M.	No.	M.
	0.40	181. Haydn, Quartett, op. 3, 1, E . . . . .	0.40
	0.40	182. Haydn, Quartett, op. 3, 2, C . . . . .	0.40
	0.60	183. Haydn, Quartett, op. 3, 3, G, (m. Dudel-	sack-Menuett) . . . . . 0.40
	0.50	184. Haydn, Quartett, op. 3, 4, B . . . . .	0.40
	0.50	185. Haydn, Quartett, op. 3, 6, A . . . . .	0.40
	0.50	186. Haydn, Quartett, op. 9, 3, G . . . . .	0.40
	0.50	187. Haydn, Quartett, op. 9, 5, B . . . . .	0.40
	0.50	188. Haydn, Quartett, op. 9, 6, A . . . . .	0.40
	0.80	189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6) 0.40	
	0.50	190. Haydn, Quartett, op. 55, 2, F m . . . . .	0.40
	0.50	191. Haydn, Quartett, op. 76, 6, Es . . . . .	0.40
	0.60	192. Mozart, Quartett, D, (K.-V. 285) . . . . .	0.40
	0.60	193. Mozart, Quartett, A, (K.-V. 298) . . . . .	0.40
	1.—	194. Mozart, Quartett, F, (K.-V. 370) . . . . .	0.40
	1.—	195. Mozart, Divertimento, F, (K.-V. 247) . . . . .	0.50
	0.60	196. Tschalkowsky, Quartett, op. 22, F . . . . .	0.60
	1.—	197. Tschalkowsky, Quartett, op. 30, Esm 0.60	
	1.—	198. Stanford, Quartett, op. 44, G . . . . .	1.20
	1.—	199. Stanford, Quartett, op. 45, A m . . . . .	1.20
	0.60	200. Beethoven, Klavier-Quintett, op. 16, Es 0.80	
	0.60	201. Borodin, Quartett, No. 2, D . . . . .	0.80
	0.80	202. Raff, Quartett, op. 192, 2, D, (Schöne	Müllerin) . . . . . 1.—
	0.60	203. Volkmann, Quartett, op. 34, G . . . . .	0.80
	0.40	204. Volkmann, Quartett, op. 35, E m . . . . .	0.80
	0.40	205. Volkmann, Quartett, op. 37, F m . . . . .	0.80
	0.40	206. Volkmann, Quartett, op. 43, Es . . . . .	0.80
	0.40	207. Verdi, Quartett, E m . . . . .	0.80
	0.60	208. Sgambati, Quartett, op. 17, Cism . . . . .	1.—
	0.60	209. Heinrich, Prinz Reuss, Quartett, F . . . . .	1.—
	0.60	210. Bazzini, Quartett, op. 75, D m . . . . .	0.80
	0.60	211. Klughardt, Quintett, op. 62, G m . . . . .	1.20
	0.50	212. Brahms, Klavier-Quintett, op. 34, F m 2.—	
	0.40	213. Volkmann, Quartett, op. 14, G m . . . . .	0.80
	0.40	214. Beethoven, Quintett, op. 4, Es . . . . .	0.80
	0.40	215. Beethoven, Quintett, op. 104, C m . . . . .	0.80
	0.40	216. Beethoven, Quintett-Fuge, op. 137, D . . . . .	0.30
	0.40	217. Mozart, Sextett, F, (Dorfmusikanten-) 0.50	
	0.40	218. Mozart, Quintett, G, (Nachtmusik) . . . . .	0.50
	0.40	219. Herzogenberg, Quartett, op. 63, F m 1.20	
	0.40	220. Jungen, Quartett, C m . . . . .	1.20
	0.40	221. Volkmann, Klavier-Trio, op. 3, F . . . . .	0.80
	0.40	222. Volkmann, Klavier-Trio, op. 5, B m . . . . .	0.80
	0.40	223. Beethoven, Klavier-Trio, op. 11, B . . . . .	0.80
	0.40	224. Taubert, Quartett, op. 56, Fism . . . . .	0.70
	0.40	225. Klughardt, Quartett, op. 61, D . . . . .	1.—
	0.40	226. Foerster, Quartett, op. 15, E . . . . .	1.—
	0.40	227. Wilm, Sextett, op. 27, H m . . . . .	1.20
	0.40	228. Nawratil, Quartett, op. 21, D m . . . . .	1.—
	0.40	229. Sinding, Klavier-Quintett, op. 5, E m 2.—	
	0.60	230. Hochberg, Quartett, op. 22, Es . . . . .	1.—
	0.60	231. Hochberg, Quartett, op. 27, 1, D . . . . .	1.—
	0.60	232. Hochberg, Quartett, op. 27, 2, A m . . . . .	1.—
	0.50	233. Schubert, Klavier-Trio, op. 148, Es,	(Schubert) . . . . . 0.50
	0.40	234. Scontrino, Quartett, G m . . . . .	1.20
	0.40	235. Brahms, Sextett, op. 18, B . . . . .	1.50
	0.40	236. Brahms, Sextett, op. 36, G . . . . .	1.50
	0.40	237. Brahms, Quintett, op. 88, F . . . . .	1.50
	0.40	238. Brahms, Quintett, op. 111, G . . . . .	1.50
	0.40	239. Brahms, Quintett, op. 115 H m. (Klarin.) 1.50	
	0.40	240. Brahms, Quartett, op. 51, 1, C m . . . . .	1.20
	0.40	241. Brahms, Quartett, op. 51, 2, A m . . . . .	1.20
	0.40	242. Brahms, Quartett, op. 67, B . . . . .	1.20
	0.40	243. Brahms, Klavier-Quartett, op. 25, G m 1.50	
	0.40	244. Brahms, Klavier-Quartett, op. 26, A . . . . .	1.50
	0.40	245. Brahms, Klavier-Quartett, op. 60, C m 1.50	
	0.40	246. Brahms, Klavier-Trio, op. 8, H . . . . .	1.50
	0.40	247. Brahms, Klavier-Trio, op. 87, C . . . . .	1.50
	0.40	248. Brahms, Klavier-Trio, op. 101, C m . . . . .	1.50
	0.40	249. Brahms, Trio, op. 40, Es, (Horn-) . . . . .	1.50
	0.40	250. Brahms, Trio, op. 114, A m. (Klarinetten-) 1.50	
	0.40	251. Tschalkowsky, Klav.-Trio, op. 50, A m 2.—	

No.	M.	No.	M.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk) . . . . .	0,50	279. Carl Schroeder, Quartett, op. 88, Dm	1,—
253. Gromis, Quartett, A . . . . .	1,—	280. Bach, Brandenburg. Konzert No. 1, F	1,—
254. Bach, Brandenburg. Konzert No. 3, G	1,—	281. Bach, Brandenburg. Konzert No. 4, G	1,—
255. Bach, Brandenburg. Konzert No. 6, B	1,—	282. Bach, Brandenburg. Konzert No. 5, D	1,—
256. Buonamici, Quartett, G . . . . .	1,—	283. August Reuss, Quartett, op. 25, Dm	1,—
257. Bach, Brandenburg. Konzert No. 2, F	1,—	284. E. Stillman-Kelley, Quartett, op. 25, C	1,—
258. Sinigaglia, Konzert-Etude f. Quartett	0,50	285. H. Wolf, Quartett, Dm . . . . .	1,—
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	286. H. Wolf, Ital. Serenade f. Quartett, G	1,—
260. Suter, Quartett, D . . . . .	1,—	287. Reger, F'öten-Trio (Serenade), op. 77a, D	1,—
261. Scontrino, Quartett, C . . . . .	1,—	288. Reger, Streichtrio, op. 77 b, Am . . . . .	1,—
262. Mozart, Haffner-Serenade . . . . .	2,—	289. R. v. Mojsisovics, Streichtrio (Sere- nade), op. 21, A . . . . .	0,50
263. Händel, Concerto grosso No. 12, H m	0,70	290. Scontrino, Quartett, Am . . . . .	1,—
264. Händel, Concerto grosso No. 1, G . . . . .	0,70	291. Carl Schroeder, Quartett, op. 89, C	1,—
265. Händel, Concerto grosso No. 2, F . . . . .	0,70	292. Strauss, Klavierquartett, op. 13, Cm	2,—
266. Händel, Concerto grosso No. 3, E m	0,70	293. Reger, Quartett, op. 109, Es . . . . .	1,50
267. Händel, Concerto grosso No. 4, A m	0,70	294. Sibellus, Quartett, op. 56, Dm (Voces intimæ) . . . . .	1,—
268. Händel, Concerto grosso No. 5, D . . . . .	0,70	295. Reger, Klavierquartett, op. 113, Dm	1,50
269. Händel, Concerto grosso No. 6, G m . . . . .	0,70	296. Reger, Sextett, op. 118, F . . . . .	2,—
270. Händel, Concerto grosso No. 7, B . . . . .	0,70	297. Beethoven, Quartett, F dur, nach der Klaversonate op. 14, 1 . . . . .	0,60
271. Händel, Concerto grosso No. 8, Cm . . . . .	0,70	298. Dvořák, Quartett, op. 34, Dm . . . . .	1,—
272. Händel, Concerto grosso No. 9, F . . . . .	0,70	299. Dvořák, Quartett, op. 51, Es . . . . .	1,20
273. Händel, Concerto grosso No. 10, Dm . . . . .	0,70	300. Dvořák, Quartett, op. 61, C . . . . .	1,20
274. Händel, Concerto grosso No. 11, A . . . . .	0,70	301. Dvořák, Quartett, op. 80, E . . . . .	1,20
275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171) . . . . .	0,70	302. Dvořák, Quartett, op. 96, F . . . . .	1,20
276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127) . . . . .	0,70	303. Dvořák, Quartett, op. 105, As . . . . .	1,20
277. Sinding, Quartett, op. 70, A m (Ed. Pe- ters No. 3056) . . . . .	0,70	304. Dvořák, Quartett, op. 106, G . . . . .	1,20
278. Beethoven, Klavier-Trio (Kakadu- Variationen) G, op. 121 a . . . . .	0,50	305. Dvořák, Klavier-Quintett, op. 81, A . . . . .	1,50
		306. Dvořák, Streich-Quintett, op. 97, Es . . . . .	1,50



## Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

	M.
1. <b>Beethoven</b> , Missa solennis . . . . .	6,—
Gebunden . . . . .	9,—
2. <b>Brahms</b> , Ein deutsches Requiem . . . . .	6,—
Gebunden . . . . .	9,—
3. <b>Bach</b> , Matthäus-Passion (G. Schumann) . . . . .	6,—
Gebunden . . . . .	9,—
4. <b>Mozart</b> , Requiem . . . . .	3,—
Gebunden . . . . .	5,—
5. <b>Haydn</b> , Die Schöpfung . . . . .	5,—
Gebunden . . . . .	7,50
6. <b>Händel</b> , Der Messias (Volbach) . . . . .	6,—
Gebunden . . . . .	8,—
7. <b>Bach</b> , Kantate No. 4: Christ lag in Todesbanden (Ochs) . . . . .	1,50
8. <b>Bach</b> , Kantate No. 104: Du Hirte Israel, höre (Ochs) . . . . .	1,50